

ENCOUNTER WITH THE TROPICS

ALEX WEBB

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ZOOM CAMERA**

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Arcadia, Haiti, 1987
By Alex Webb

PRESIDENT'S PERSPECTIVE



This issue of LEICA VIEW features a host of new products, just in time for your holiday gift-giving. Read about the *digilux zoom*, a mini-sized, megapixel wonder that can start you on the fast track of digital photography. We couple this with a comprehensive article on digital photography that should answer many of the questions you may have.

Also featured is a new eyepiece for the *Televid 77* spotting scopes and the *Leica Z2X* compact zoom in black. From Minox there are new offerings – the *CD 140* compact camera, a *Windwatch* for instant weather information and a set of *10 x 42BR* binoculars.

For your reading enjoyment we include an article on how *Leica* and the American Birding Association have teamed up to involve youngsters in a program that is both educational and fun. We feature a profile on Magnum photographer Alex Webb, whose encounter with the tropics had an explosive effect on his work. And we show you Pope John Paul II as he receives three signed Erich Lessing photographs from two directors of the Leica Gallery.

Read on and enjoy the holiday season.

Roger W. Horn

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LeicaView, published

2 times a year, is available to all

Leica users.

LETTERS TO THE EDITOR

LEICA SURVIVES SLIP

I am writing this as a testimonial to the superiority of your camera products. Recently, I covered the war in Kosovo and the Kosovar refugee crisis in Macedonia and Albania as a freelance photographer. While attempting to enter a camp in... Macedonia, I slipped on an embankment... When I fell, I landed on my camera bag... I was carrying two Canons and a *Leica M2*. Needless to say, I damaged my cameras.

The Canons malfunctioned to the point of uselessness. The *Leica*, after a simple cleaning, went on working... For the remainder of my trip I used only the *Leica M2* with a 28mm f/2.8 lens... I began to realize the advantage of the [*Leica's*] design. Its lack of electronic components prevented it from being damaged... I also quickly noticed that I was becoming more involved in my work. The simple act of not relying on the automatic attributes of the Canon made me concentrate more on taking good pictures.

When I got back to New York and began to process my film, I was amazed at the results... I never considered using [*Leica*] as my primary tool. Now that has changed.

Barron Rachman

New York, NY



LEICA

Introducing the **digiluxzoom**

Megapixel and Mini-sized



Imagine the process of accelerated evolution. What is primitive one moment is sleek, sophisticated and quite capable the next. So it is with digital photography. What once was a fledgling technology has swiftly developed into an advanced creative tool, and there is no finer example of that than the new *Leica digilux zoom* camera.

The *digilux zoom* embodies a 1.5 million pixel CCD imaging chip within a sturdy yet nimble body – all tooled to fit neatly within your hands. Its superior 3x optical zoom lens offers macro capabilities. A 1/2000th second electronic shutter and built-in flash let you master every type of lighting situation, from the bright and brilliant to dark and moody. Exposure control is fast, accurate, and versatile. The *digilux zoom* gives you the option of using the program-controlled automatic exposure system or one of five manual modes.

Using Smart Media cards as “digital film”, this new *Leica* camera can store up to 44 high-res-

olution images (1,280 x 1,024 pixels) or 170 images with basic resolution. Its two-inch LCD monitor serves as an “electronic viewfinder”, allowing you to compose (or instantly review) your pictures without their being washed out by surrounding light. At the same time it offers the precision and speed of a true optical viewfinder.

While the *digilux zoom* combines the best of traditional cameras with the advances of the digital era, that is just the beginning. It comes bundled with Adobe Photoshop 5.0 LE — the world’s standard photo manipulation tool. This program permits you to retouch pictures and create exciting montages. It also contains over 95 filters for creating special effects.

In short, *Leica’s digilux zoom* puts the evolution of digital photography on the fast track.

List price: \$649.00.

NEW INNOVATIONS FROM MINOX



INTRODUCING THE CD 140

Power and performance are the key ingredients of this great new compact from MINOX. A review of its main features makes the point quite readily. To start, there is a 4x zoom autofocus lens with focus lock. Follow up with full flash control, built-in panorama switch, close focus (2.6 feet), auto advance, auto rewind, mid-roll rewind, self-timer, tripod socket and autopower off, and this package full of innovation amounts to a handful of compact. Also available in databack version. 📷

List price: 219.00

WINDWATCH

HOW'S THE WEATHER?

MINOX is pleased to introduce its latest sport optics product, the *Windwatch*. Small enough to sit in the palm of your hand, the *Windwatch* gives important weather information quickly and easily. Accurate wind-speed, temperature, and wind-chill readings are available in seconds.

Boaters can rely on the *Windwatch*'s waterproofing (to 16 feet); skiers and hikers will appreciate its scant 1.6 oz. weight.

The *Windwatch* is rustproof and comes with a two-year warranty. At a price that is sure to please, you will never have to second-guess Mother Nature again. 📷

List price: 109.00



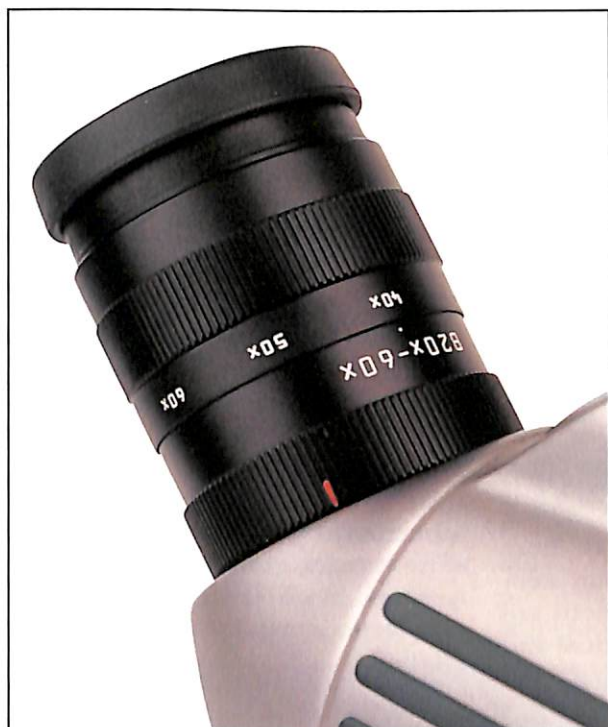
NEW MINOX 10X42 BR HIGH MAGNIFICATION AT AN AFFORDABLE PRICE

The new 10x42 BR binocular from MINOX combines exceptional optics, high magnification and durability that places it above the rest in the mid-priced binocular category.

MINOX has designed the new 10x42 BR with a field of view of 320 feet at 1,000 yards, 15mm of eye relief and a close focus of only 6.5 feet. Anti-reflective multicoated lenses and phase-coated prisms deliver a bright, high contrast, razor sharp image that stands out when compared to other binoculars in its category.

The new 10x42 BR binoculars measure just over 5 inches tall and weigh only 31 ounces. The rubber-armored body is water- and fog-proof, and its ergonomic design make handling fast, convenient and user-friendly. With its outstanding balance of quality and performance, all protected by a Limited Lifetime Warranty, the MINOX 10x42 BR binocular adds an exceptional value to the growing family of MINOX. 📷

List price: 549.00



A NEW EYEPIECE FOR THE LEICA TELEVID 77 AND APO-TELEVID 77 SPOTTING SCOPES

Leica's commitment to excellence continues with the introduction of a completely redesigned 20-60x zoom ocular for its Televid and APO Televid spotting scopes.

A new optical and mechanical design minimizes coma and field curvature, leaving even greater edge-to-edge brilliance and contrast. The enlarged field of view of 34 yards at a distance of 1,000 yards at 20x magnification or 20 yards at a distance of 1,000 yards at 60x magnification gives an even better overview. As the interpupillary distance setting remains virtually constant when the user is zooming, eyeglass wearers can enjoy a full view of the entire field with the easy-to-use rotatable eyecups.

The 20-60x zoom adapts to the bayonet mount in the same quick and precise way as do other eyepieces: a 30-degree turn locks the eyepiece into position or removes it for using a different eyepiece or the photo adapter to photograph and document the object observed. 📷

List price: \$359.00.



LEICA Z2X NOW AVAILABLE IN BLACK

With much zest in looks and performance, this compact camera delivers. Ergonomic controls and outstanding optics are key features. Users can take advantage of a real-image viewfinder for optimal picture composition (linked zooming lets you know what to expect in your photograph).

Automatic film transport operations, autofocus, automatic program, and automatic flash make this compact the easiest of zooms to operate. At the heart of the Z2X are outstanding optics. The Vario-Elmar 35-70mm f/4-7.6 lens is comprised of top quality glass with individual lens surface coating. The result is true-to-life color, high contrast, and pin-sharp definition. Also available with databack. 📷

List price: \$329.00.

\$359.00 Databack

WHY YOU OUGHT TO BE IN PIXELS

Gone are the days of the smug elitists, those who believe true photography can take place only between the silver halide particles of film. Digital photography, while not a replacement for film, offers photographers a new and rich creative outlet.

Digital photography is the place where immediacy and artistry meet. In less time than it takes to process a single roll of film you can take photographs, retouch them, add special effects, and post them on the Web for all the world to see. The subtle matching of new tools, technology, and materials has a profound influence on the artist's vision. The effect painters can achieve with water colors versus oil paints is an obvious example. Digital technology offers photographers the same type of creative choices.

The digital camera

Today's digital cameras offer photographers the controls they expect from traditional cameras. Their zoom lenses with macro capabilities, precision program-auto exposure, manual controls, even automated built-in flashes offer entirely new possibilities.

Those who are familiar with 35mm optics will find the focal lengths of digital camera lenses confusing. Typically, zoom lenses are rated by their range, for example, 2x or 3x. A 3x zoom lens may go from 6mm

(the equivalent of a 38mm wide-angle lens) to 19.8mm (which is equal to a 114mm telephoto lens). Additionally, there are two types of zoom lens: optical and digital. Optical zoom lenses actually produce sharper images than digital zooms. That is because optical zooms use the lenses' resolving power to increase the image size. Digital zooms "fake" the zoom effect by electronically enlarging the image, pixels and all. The result is a more grainy/pixelated image.

Using a digital camera is an eye-opening experience. Within the blink of an eye digital cameras not only let you create an image, they allow you to view and evaluate it for composition, color, lighting, and emotional impact.

Image quality

Many factors contribute to how sharp a digital photograph appears. Shutter speed and aperture have the same effect in digital photography as they do in traditional photography. Faster shutter speeds stop motion and prevent image blur and camera shake. Smaller aperture settings increase depth of field. But in digital photography there are other factors to consider.

A digital camera's image quality is measured and stated numerically by the number of pixels it can produce. Cameras that can produce one million pixels have a one-megapixel rating. Those that can

produce 1.3 million pixels have a 1.3 megapixel rating. The higher the rating, the better the image quality. At least one million pixels are required to create lifelike, photo-realistic 5" x 7" enlargements. Cameras with a 1.3 megapixel rating will make stunning 8" x 10" prints.

Sometimes it is necessary to produce images without the highest resolution. While this may sound like heresy to *Leica* owners, high resolution digital images used on the Web, for instance, will take too long to download. That is why digital cameras give you the option to store images at different resolution settings. In addition, lower resolution settings produce smaller digital files.

The more advanced digital cameras store images on "Smart Media" cards. Think of them as a cross between film and floppy disk. They allow you to store images and easily transfer them from your digital camera to your computer.

While digital cameras produce excellent images, they have limitations. Digital cameras are essentially one-film cameras. They create images electronically on a CCD chip (charged coupled device) and store images on a smart media card. The CCD chip is part of the camera and cannot be changed. Film cameras offer the option of choosing everything from ultra-sharp slow speed film to extra fast film designed for low light photography. The film's image quality remains better than that in all but the highest end digital images.

Developing, editing, saving the images

At first glance the notion of having a darkroom for cameras that produce images without processing may seem paradoxical. But image processing not done with chemicals but by computer is really another tool to liberate the photographer's creativity.

Almost any of today's computers,

PC or Mac (techies call them platforms) can be used to do image editing. Considerations when setting up a computer for image editing are: the amount of RAM (memory), the storage devices (zip drives, hard drives, etc.), and the computer screen.

Editing and saving image files require more random access memory than text files or those created by a spread sheet, and most systems do not have enough memory to handle images. So, what many computers do to compensate is use "virtual memory," whereby the parts of the image file not currently being edited are temporarily stored on the hard drive, leaving the RAM free for the parts of the pic-

eliminate the hassles of running out of disk space. When one disk is full, pop it out and pop in a new one.

Computer displays

The size and resolution of the computer screen is crucial to the accuracy of your work. The larger and sharper the screen, the clearer and easier it makes retouching and manipulating images.

The screen's image is made up of dots. The spacing between the center of one dot and the next is measured in hundredths of a millimeter and called "dot pitch." The closer the dots are together, the sharper the screen's display. So, for example, a monitor with .28mm dot pitch will create a significantly better

image than one with a .28mm dot pitch. To determine a monitor's maximum resolution simply divide the screen's width by its dot pitch. For instance, a 14-inch screen with .28mm dot pitch (monitor measuring 300mm across) will have a maximum resolution of 1071 dots.

Adobe Photoshop software

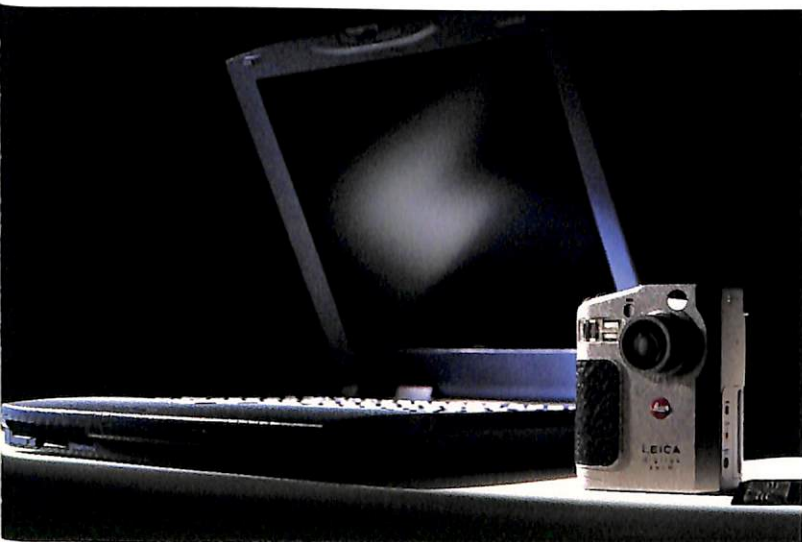
Image editing software such as Adobe Photoshop 5.0 LE allows you to do everything from darkroom basics to creating sophisticated special effects, even alter the appearance of reality. Anyone who is familiar with darkroom techniques will intuitively know how to use Photoshop 5.0 LE to enlarge and crop an image, adjust its color and contrast, even dodge and burn in specific areas. But that is just the beginning. Photoshop makes retouching incredibly easy. Forget about air brushes and dyes. For instance, to smooth out wrinkles, use the "eye dropper" icon to fill a "virtual air brush" with the exact

color of your subject's skin. Then click on the air-brush icon, place the cursor over the wrinkles, and spray it by holding down the button on your mouse. If you overdo it, simply hit delete and try again.

One of the most intriguing and creative things you can do with Photoshop 5.0 LE is to manipulate your digital images. You can use software filters to add nuances or dramatically alter the look of your pictures. There is a special effect filter (*unsharp filter*) that can make your pictures more closely resemble the original scenes. Other filters will make your photos look like paintings, stained glass windows, or add textures like wood or water. Or, you can use filters to twist, twirl, and emboss your images. To create truly wild effects, combine two, three, or more filters; and if you do not like the result, click "Undo" and try again.

In another powerful tool, Photoshop gives you the ability to select parts of your picture, cut them out, and paste them on separate layers. You can then retouch, manipulate, and combine these images to see which you like. Once satisfied, you can reassemble them to create stunning avant-garde images.

In sum, digital photography allows photographers to quickly and easily exert creative control over every phase of the photographic process. From capturing images to retouching and manipulating them, the possibilities are endless. And that is just the beginning. 📷



ture you are working on. Since transferring files back and forth from disk to RAM and back again takes time, the use of virtual memory makes the computer run extremely slowly. To speed up the system, install more memory and lots of it. Adding at least 64 megabytes will help, but 128K is even better.

Floppy drives, hard drives, zip drive, jaz drives – all are different ways of storing an image file. To handle the megasize of image files requires drives that can store megabytes of information. The more megabytes, the better. Those systems with "removable media"

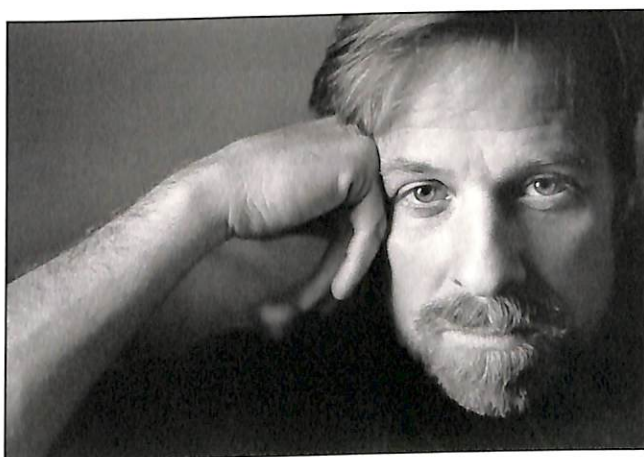
Glossary:

- **Adobe Photoshop:** Image editing software used for retouching photographs and adding special effects.
- **CCD Imaging Chip:** Digital cameras do not use film. The image is captured on a Charged Coupled Device (CCD) micro chip.
- **Optical Viewfinder:** Viewing mechanism used in rangefinder cameras. Optical viewfinders offer bright images and precision focusing.
- **LCD Monitor:** A flat video screen used as an electronic viewfinder while taking pictures, or to review images at a later time.
- **Pixel:** A digital image is created by combining hundreds of thousands, even millions of tiny squares called "pixels" short for "picture elements".



ENCOUNTER WITH THE TROPICS

ALEX WEBB



Rebecca Norris

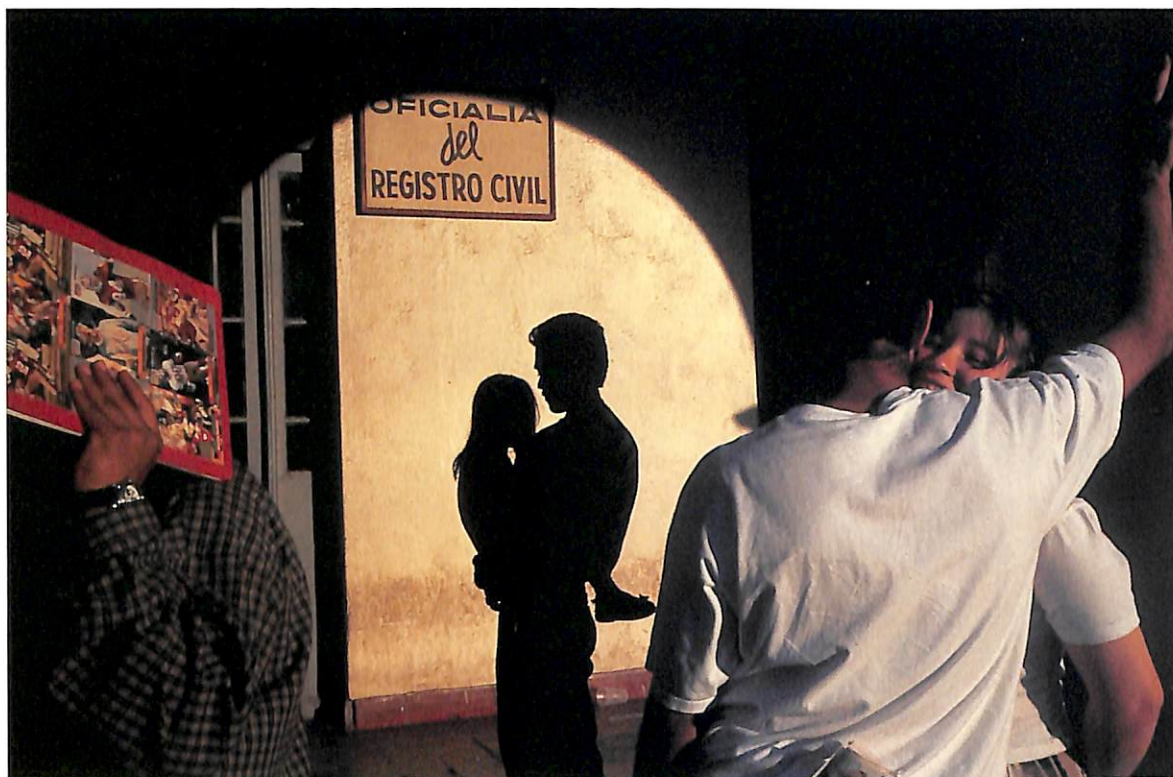
Brought up in New England, Alex Webb was very conscious of the “gray-brown reticence” of that part of the country. So, perhaps it is not surprising that his early work was rendered in the restrained tones of black and white. They suited the backdrop. But blessed with supportive parents and a strong mentor, he has gone far beyond these origins in his work.

As it happens, Webb's parents practiced one or more of the arts themselves. They endorsed his choice of the Putney School in Vermont, with its rural setting and emphasis on the arts, because Webb had shown an early interest in photography and they believed in encouraging their children to follow their bents. Harvard was a short step from there. Then, after his

sophomore year in college, Webb met Charles Harbutt at the Apeiron

Workshops. Says Webb, “*Charlie was not only a fine photographer, but he was also an extremely good teacher.*” Harbutt introduced him to Magnum, where Webb served as a picture researcher the summer following his junior year at Harvard. After Webb graduated from college, Harbutt sponsored him as a nominee photographer at Magnum. The young photographer was off to a strong start.

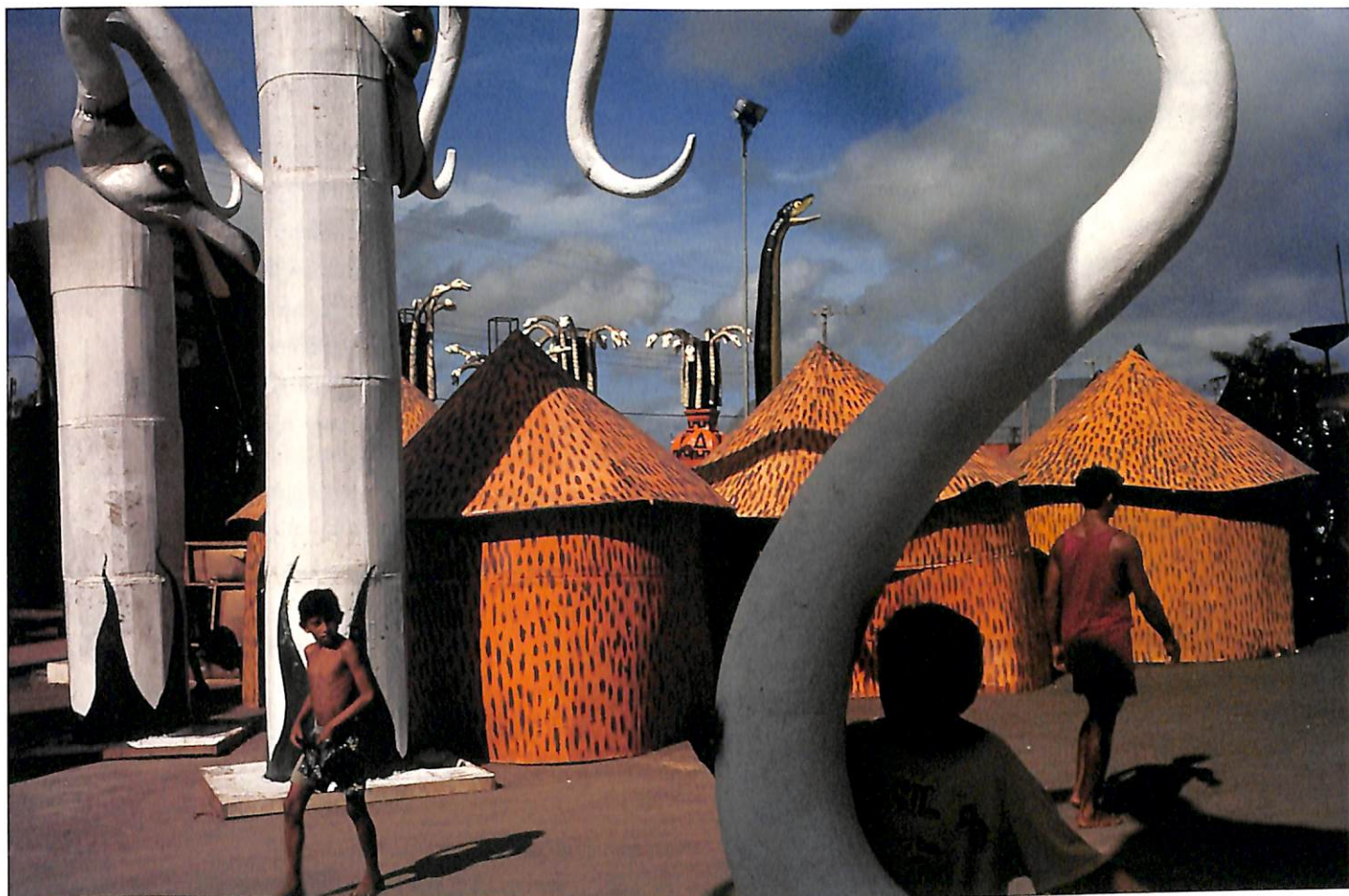
The rest of the story is very much his own. It is one of discovering the world outside New England, of turning from black-and-white to color, of completing assignments for *Stern*, *Life*, *American Geo*, *National Geographic* and other major periodicals, of winning numerous



Nuevo Laredo, Mexico, 1987



Tefé, Brazil, 1993



Parintins, Boi-Bumba Festival

awards, of having his work appear in many exhibitions, and of producing an enviable list of books.

Webb had already become what is known as a street photographer. Of this he has said:

"I only know how to approach a place by walking. For what does a street photographer do but walk and watch and wait and talk, and then watch and wait some more, trying to remain confident that the unexpected, the unknown, or the secret heart of the known awaits just around the corner."

That is his way of photographing.

The *spirit* of his work, however, seems to have grown out of his encounter with the tropics. This is probably also the compelling theme of his story. *"I worked in black and white until 1978-1979,"* Webb explains.

"Then, in the course of photographing in Haiti, elsewhere in the Caribbean, and in Africa I found that the presence of color in the culture demanded color from me. There is something about the light, the colors, the heat, the vibrancy of street life, and the rawness, the disjointedness of much of that world that fascinated and disturbed me.... I came alive photographically."

The impact was evident in his first book, *Hot Light/Half-Made Worlds: Photographs from the Tropics* (New York: Thames & Hudson, 1986).

Webb has returned again and again to the tropics, bringing a new way of seeing back to the United States. Now, he says, he sees the world in color. So, his latest publishing venture contains no black-and-white images. *Dislocations*, a limited

edition very high quality, fold-out book of photographs taken over the years in various places, was published by the Film Study Center at Harvard in 1998.

The pictures tend to be very complex. Although Webb can convey the stark simplicity of one or two forms if he wants to (see, for example, the cover photograph in this issue of LEICA VIEW), most of his work is multi-layered. He is more than a photojournalist; by capturing apparently dissonant elements, combining animate and inanimate objects, and using light and shadow, he manages to tell several stories at once – of the physical place, the culture, the people, and the impact of what has happened or is happening. Writing in the periodical *Art in America*, June 1990, critic

India, 1981

Max Kozloff observed that Webb's photographs are:

...pervaded by the overarching experience of heat – a heat that not so much enervates as it oppresses... Webb saturates his work with mood. His scenes are visualized through jagged shadows that camouflage and often obscure the smoldering humanity within them... This virulence of contrast seems to exacerbate a social malaise.

It's not just that Webb treats Haiti Libéré as an eruptive zone, but that his visual style is unquiet as well... the eye doesn't know where to settle in these profuse photographs, laden with visual excitement.

And Rose and Jay Deutsch, two of the directors



of Leica Gallery, have written that the photographer's images:

...are imbued with a photojournalist's sense of inquiry, treating people and nature with a discernible equanimity. [But] in the photographs, painted figures are juxtaposed with real ones, faces are often lost to shadows, and his singular, visually striking use of color and graphic composition adds palpable energy and mystery even to the most tranquil of images.

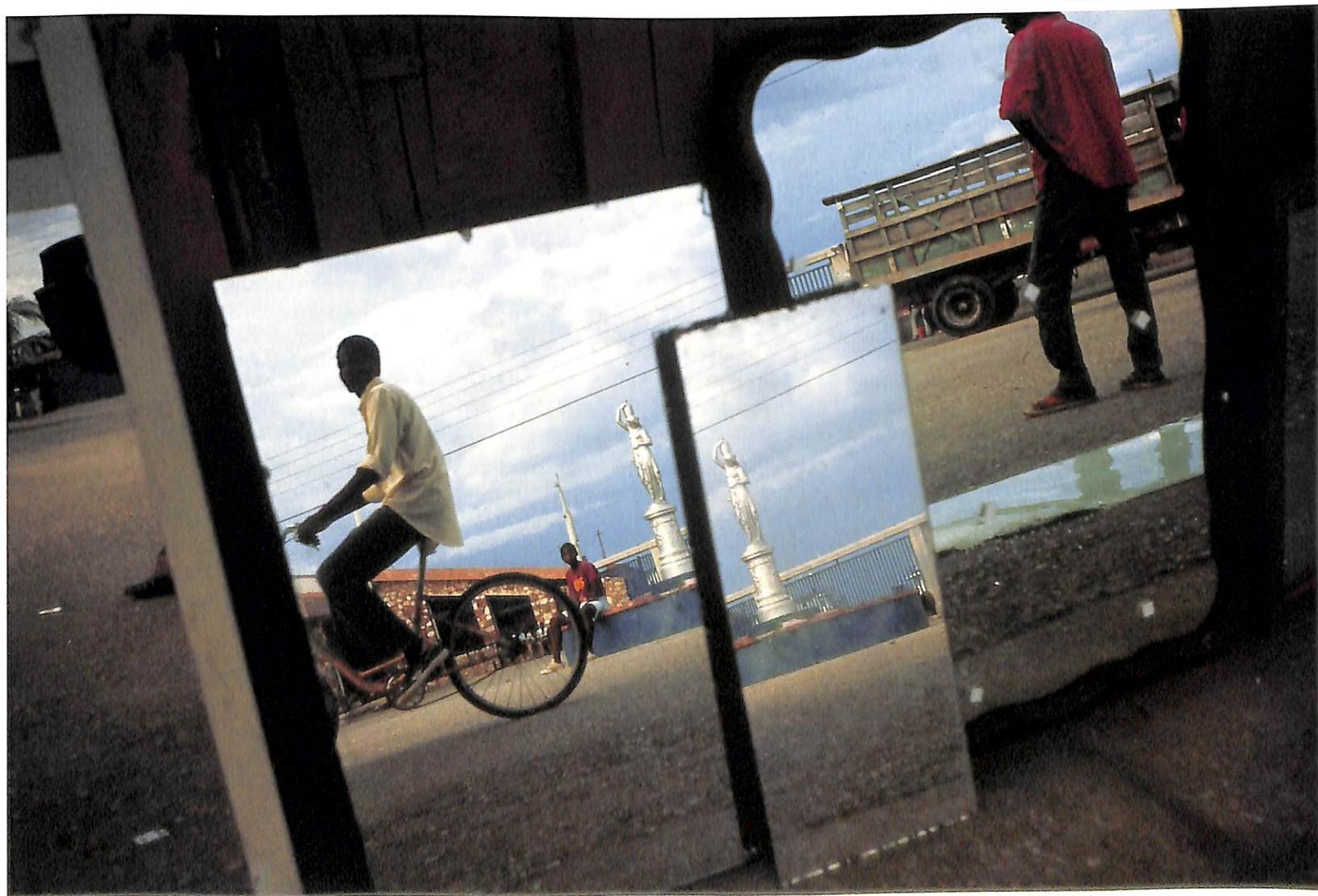
They speak of "articulate style" and "spatially complex images" in his book of photographs of Florida and his "complex lushly-colored" photographs of the Amazon River in South America, qualities apparent in shots shown here.

Webb himself has spoken of a "cacophonous

unity" in his work. He chooses, however, not to explain his pictures, offering only the most minimal captions. He does not want to limit the response of viewers, preferring to let them see what they will.

A longtime *Leica* user, Webb says that by the end of his senior year in high school, he was using the *Leica M's*, the *M2*, *M3*, and now the *M6*. He calls the *Leica* rangefinder "a unique creature in the photographic world." He especially likes the way the rangefinder gives him an in-depth image that allows him to see several planes at once. Combined with Kodachrome film for color, this camera helps to yield the very unsettling results he achieves. 📷

Haiti, 1994





On April 28th, Rose and Jay Deusch, on-site directors of Leica Gallery in New York City, presented to Pope John Paul II three signed Erich Lessing photographs of religious life in Poland. The photographs portray Cardinal Stefan Wyszyński, Primate of Poland, among well-wishers in Warsaw after three years in exile; a pilgrims' procession in Czestochova, and one pilgrim's confession in Czestochova. The Deusches had come across six such photos while preparing an inventory in anticipation of the recent Gallery retrospective for noted Italian photographer Gianni Berengo Gardin. Thus began a month-long venture into unknown waters.


With a trip to Italy scheduled to conclude plans for the Berengo Gardin show, the Deusches decided to explore the possibility of personally presenting some of the Lessing photographs to the Pope, whose native land is Poland.

Accordingly, they contacted the Roman Catholic Archdiocese in New York, who referred them to the

LEICA GALLERY DIRECTORS PRESENT LESSING PHOTOS TO POPE

Apostolic Nuncio (the equivalent of the Vatican Ambassador to the United States) in Washington, D.C. In a letter dated March 17th, the directors laid out their formal request with copies of the six Lessing photographs and information about the photographer's life and work. The Vatican representative responded with a fax saying that he thought three of the images would be most meaningful to the Holy Father and he had communicated to Rome the directors' request for presentation to the Pope.

In early April – again by fax – the Apostolic Nuncio advised the Deusches that they would be issued an invitation to a General Audience of the Pope for the morning of April 28th, after which they could present the three photographs personally to him. Thus, with the permission of Lessing and the three chosen photographs matted and framed, the two directors arrived in Rome on April 27th. The following day, in a St. Peter's Square filled with more than 100,000 people and under the direction of Swiss Guards, the Deusches presented to the Pope the photographs, along with a special *Leica minilux* camera forwarded by Roger Horn, president of *Leica Camera (USA)* and third director of the Gallery, and Ralph Hagenauer, director of CPR, *Leica AG (Germany)*.

Prints of these and other photographs by Lessing, a Magnum photographer, are available from Leica Gallery, which regularly exhibits the photographer's work. 

ADRAY APPLIANCE, PHOTO & SOUND

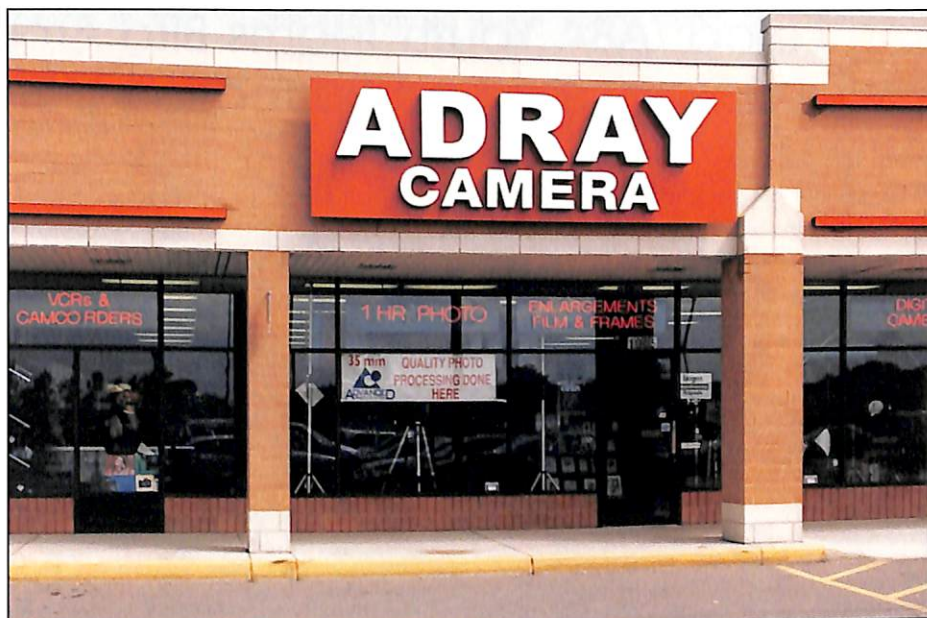
DEARBORN/TROY, MI

Neighborliness was the personal philosophy of Mike and Louise Adray. In one easy step they extended this tradition to the appliance and photo centers that bear their name in the Detroit area. From their original (1955) 20-foot-square location in Dearborn, still marked with its distinctive teal floor tiles, to their second location in Troy, they crafted a unique retailing phenomenon which owes its success to both good merchandising and community commitment.

In 1991, after Mike Adray's passing, their daughter picked up the reins with the same philosophy. The stores feature a full line of *Leica* cameras and equipment, and the sales staff is noted for its long tenure. Customers have come to know and trust these staffers, many of whom are amateur photographers themselves. Merchandise selections are wide and deep, and value is an everyday offering in this highly competitive market.

A commitment to community activities

When he began, Mike Adray, always an avid sports fan, had a personal motto: Never on Sunday. This was the one day on which he could watch his favorite teams play through the years. He also sponsored various teams and community activities, and now the dealership annually supports nine surrounding communities and their 16 individual softball teams.



Other community activities include the Adray Community Hockey League – a statewide enterprise, a scholarship program for deserving players, and scholarships at the Henry Ford Community College. The list of commitments by Adray also includes Christmas is for Kids, the Christmas Santa plane, and the Salvation Army Bed and Bread program.

In addition, Adray has recognized the opportunity to support birding and astronomy enthusiasts. Several years ago, it added an expert in this field to its staff. It is also routinely invited to participate in various birding exhibitions that take place in metro parks in the lower southeast Michigan and northern Ohio areas.

Keeping up with technology

As technology has changed, Adray has changed to keep pace. Many of its customers are on the cutting edge of the digital revolution, and the stores are well equipped to service them. They stock digital cameras from entry level through the high end, as well

as a fine selection of high end color printers.

Despite the Dearborn store's location on the edge of a subdivision, hidden away from the main thoroughfare, Adray's reputation of carrying only the finest quality cameras, its knowledgeable sales staff, and its high level of community involvement keep loyal customers coming back and offer a pleasant change to new customers. 📷

Adray Appliance, Photo & Sound

20219 Carlisle
Dearborn, MI 48124
(313) 274-9500
(800) 65-ADRAY

Adray Camera

1905 East Big Beaver
Troy, MI 48063
(248) 689-9500

The **W**orld of **B**irding

Leica /ABA Youth Teams Bird Around the Clock to Support Educational Programs

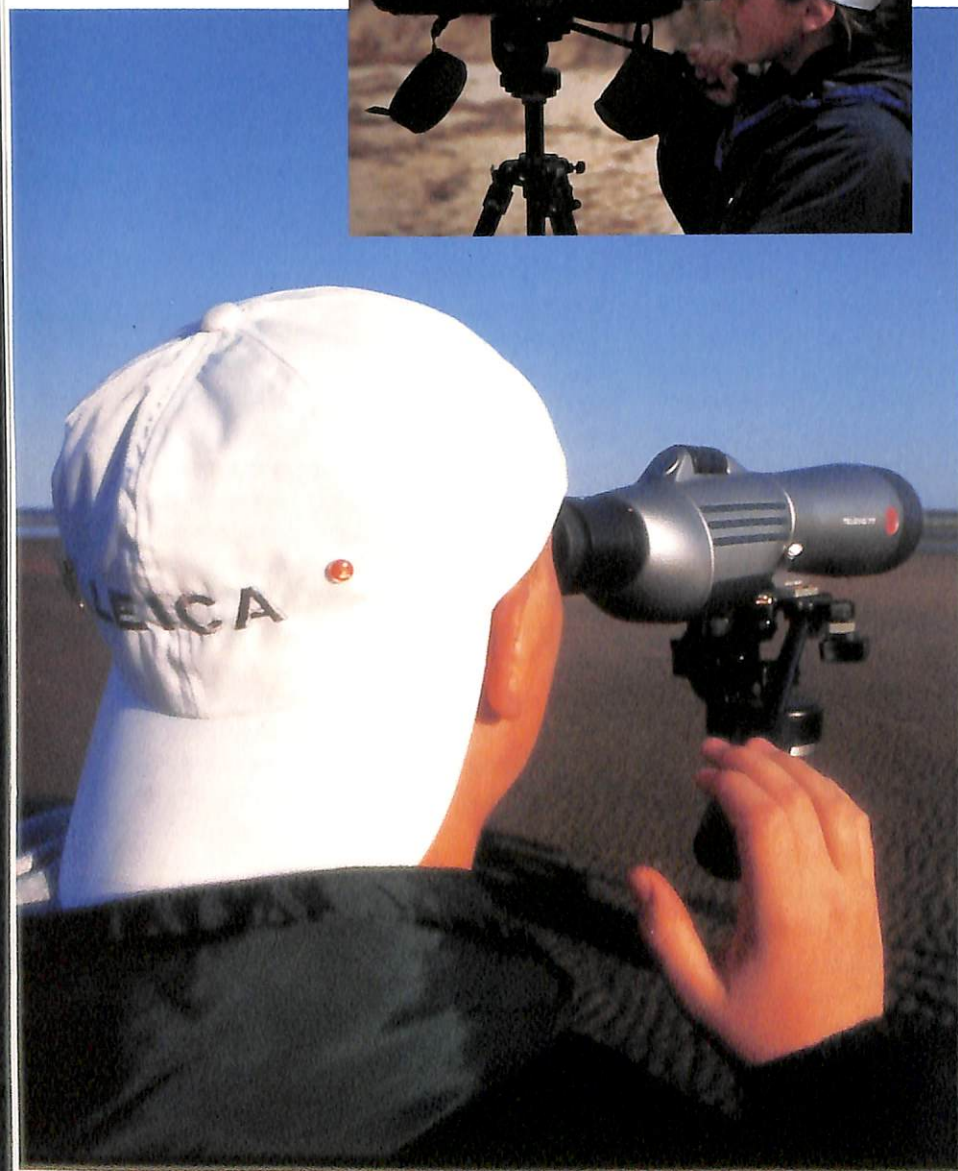


The Leica/ABA Tropicbirds are an incredible group of teenagers who make up four youth birding teams sponsored by the Sport Optics Division of *Leica Camera Inc.*, and the American Birding Association (ABA). Their challenge is not only to spot and describe a bird's species by sight or sound but also to have the stamina to bird for 24 consecutive hours in bird-a-thon events to raise funds for the ABA's education programs.

The events take place in exceptional birding areas at the height of migration. Depending upon the event, the number of bird species spotted usually total from 170 to 200 or more. *Leica* underwrites these events to enable young birders to participate, and it arranges the guidance of adult birders Louise Zemaitis and Michael O'Brien during the competition.

The first team competed in the Great Texas Birding Classic that took place on the Texas coast in April 1999. In that event, the Tropicbirds recorded 198 species, exceeding even the adult teams in the Upper Coast division. This team was made up of four dedicated young birders: Nick Barber, age 16 and captain of the team from Cleveland, Ohio; Jenny Brumfield, age 16 from Akron, Ohio; Zac Baker, age 15 from Tiffin, Ohio; and Derek Hill, age 15 from Richardson, Texas.

The second team took part in the New Jersey Audubon's World Series of Birding in May 1999, coming in 13th overall and an outstanding third for the Cape May County limited geographic area. The team was comprised of: Kyle Wright, age 16 and captain from Syracuse, New York; Jessie Barry, age 14 from Rochester, New York; Nicholas Laviola,



age 16 from Islip, New York; and Alex Merritt, age 14 from Oak Hill, Virginia.

A third team participated in the fall migration at the Point Reyes Bird Observatory's bird-a-thon in September, and a fourth is participating in the Florida Space Coast Flyway Festival in November.

The young birders and their team leaders scout the competition areas days before the events begin in order to document places where they would be likely to spot common, as well as rare, birds. To keep the team on track, members develop a schedule that plots a course over the 24-hour period, which begins at midnight.

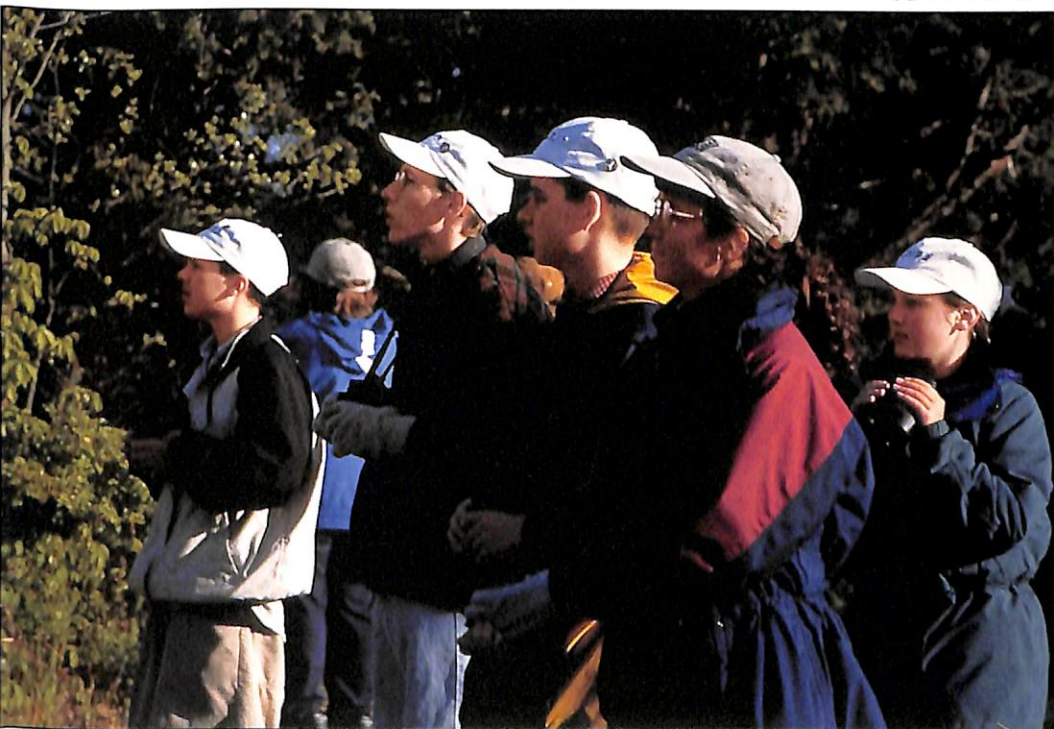
In their vans the Leica/ABA Tropicbirds teams are

them, and sometimes they have to push on to the next location without finding birds they had seen there only days before. Finally, after a very long but rewarding day the teams record their totals, which are announced to the weary crowd of birders and their avid supporters. Excited and exhausted, the team members inevitably agree that this is one day they will not soon forget.

The Tropicbirds teams enjoy traveling to new areas and learning about different ecosystems, and they experience a sense of fulfillment over raising funds for birding youth camps and scholarship programs that allow other young birders to develop an appreciation for nature. The bird-a-thons also teach

the young birders to work as a team. They feel a great sense of accomplishment when they finish the events. Tropicbirds team members make strong friendships during the competitions, and – perhaps best of all – everyone has a lot of fun.

These teams of young birders need support to raise funds for youth education programs, so they accept pledges. If you would like to help, contact the ABA at www.americanbirding.org/edutrop.htm or send a donation to ABA Youth Initiatives, P.O. Box 6599, Colorado Springs, CO 80934-6599. **H**



completely focused on one goal – to check off their list as many species as possible – even those spotted from the open windows of the vehicle as the teams cruise down back roads and highways. They bird throughout the night in the cool air and make many stops on their prescheduled route, concentrating in the still darkness to hear calls, since many birds are perched on limbs resting deep in the trees. Once the teams hear a call or a spot a bird, they check that bird off the list.

Scanning the forests, shorelines, and marshes, the Leica/ABA Tropicbirds teams scour the area they are competing in for the sometimes-elusive feathered creatures. The clock is always working against



LEICA GALLERY ENTERS SIXTH SEASON

Leica Gallery opened its 1999-2000 season with an exhibition of Constantine Manos entitled "A Greek Portfolio." The works were drawn from his prize-winning book with the same title, which has just been republished in an enlarged edition (see Cover to Cover, page 22). Although American-born, this Magnum photographer has maintained ties with his ancestral country, which he depicts in all of its beauty and barrenness.

A collaboration of Rose and Jay Deutsch, on-site directors, and Roger Horn, president of *Leica Camera Inc.*, Leica Gallery regularly shows the works of such well-known photographers as Leonard Freed, Ralph Gibson, Erich Hartmann, Fred Maroon, and Alex Webb. Please see the schedule below for information on upcoming exhibitions.

LEICA GALLERY SCHEDULE

David Alan Harvey: "Cuba"
October 29 - December 4

Peter Miller:
The First Time I Saw Paris
Catherine Leuthold: Paris:
Private Moments/Public
Spaces
December 10 - January 15

Bohdan Holomicek: Czech
Photography
January 21 - February 26

James Ravilious & Humphrey
Spender:
The Landscape and People of
England
March 3 - April 8

Harlem: Photographs by Jules
Allen, Gerald Cyrus,
Jeanne Moutoussamy-Ashe,
Ozier Muhammad, Gordon
Parks, Eli Reed, Frank
Stewart, Budd Williams
April 14 - May 20

Lisl Steiner: Miscellaneous /
A Photographic Retrospective
May 26 - June 24

Bob McNeely: The Clinton
White House
June 30 - August 26

670 Broadway, New York, NY 10012
212-777-3051

VIENNA CELEBRATES INGE MORATH



In June, Vienna treated photographer Inge Morath to a native daughter's celebration. The two-day event included a book signing and luncheon on June 16th and presentation of an award, an exhibition opening, and dinner on the 17th.

Hosted by the the owners of Lia Wolf Bookstore, Morath's publishers, and the publishing firm of Otto Müller Verlag in Salzburg, the book signing was in celebration of Morath's latest book, *Inge Morath: Portraits* (Salzburg/Wien, Edition Fotohof/Otto Müller Verlag, 1999). Those attending included the Austrian Federal Ministry's Culture and Political Section director, fellow Magnum photographer Erich Lessing, Morath's husband the playwright Arthur Miller, and Rose and Jay Deutsch of Leica Gallery, which represents both Morath and Lessing in the United States.

The following day, Morath received the Gold Medal of the Federal Capital of Vienna at a City Hall ceremony. This was followed by a retrospective exhibition entitled "Life as a Photographer" at the Kunsthalle and dinner at a well-known Viennese restaurant.

Morath was born in Graz, Austria, but is now an American citizen. She was the first woman member of Magnum. For more details on the photographer and her work, see *LEICA VIEW*, spring 1996.

PHOTOGRAPHY AN AID TO HEALING

Fletcher Thorne-Thomsen, whose book *Sharing the Excitement of Seeing* was reviewed in *LEICA VIEW*, Volume 8, Number 2, spoke last spring in Grand Rapids, Michigan, to the annual meeting of The Society for the Arts in Healthcare. He reports that he found that very little thought has yet been given to the contribution that photography can make to healing those who are ill, although such art can help relieve stress, strain, and delirium. Calling his theme "A Touch of Reality," Thorne-Thomsen says that photography can provide a window to the outside world, away from the machines, monitors, and doctors of hospitals in which patients may find themselves, and promote the healing process.

A GREEK PORTFOLIO

by Constantine Manos

116 pp. W.W. Norton & Company, New York,
\$50.00 (USA), \$65.00 (Canada)

Although born in South Carolina, Constantine Manos has close ties to Greece through his Greek parents and long sojourns in that Mediterranean country. His first edition of *A Greek Portfolio* appeared in 1972 and quickly won awards in Arles, France, and at the Leipzig Book Fair in Germany.

This new edition of the book, which contains 116 black-and-white images, offers a haunting panorama of this poor but historically rich land and its proud and strongly defined people. Manos has captured them at work in the vineyards and on the farms with their animals, at play in the coffee houses and courtyards, and at prayer in the churches. The Magnum photographer brings out the beauty of the countryside despite its barrenness and the dignity of the people despite the meagerness of their worldly goods.

Very different from his work in *America in Color*, these Manos images will stay with you long after you have put down the book, which is available also in a Greek edition.

LIFE: OUR CENTURY IN PICTURES

edited by Richard B. Stolley

text by Tony Chiu

432 pp. Bulfinch Press/Little, Brown and Company,
New York \$65.00 (USA), \$91.00 (Canada)

This book gives an unparalleled look back at one hundred extraordinary years. Selected from the photographic archives of *Life* magazine, its 600 photographs bring alive the people and events that shaped the 20th century, from revolutions that swept away dynasties in China and Russia, through the flight of the Wright brothers, the crumbling of the Ottoman Empire after World War I, the contributions of such notables as Mark Twain and Harriet Tubman, and the Watts riots in Los Angeles, to the rise of film stars Brigitte Bardot and Marilyn Monroe, and more.

Some of the images are classics, some virtually unknown. They combine with nine essays on distinct periods to produce an emotional impact which captures the triumphs and disasters, the social progress and setbacks, and the heroes and villains that have been part of the outgoing century. This is a once-in-a-lifetime souvenir that any book- and history-lover will cherish.

Richard B. Stolley is a longtime Time-Life editor who is currently a senior editorial adviser at Time Inc. Tony Chiu has written and edited for *Life*, the *New York Times*, and *People*. His books include *Ross Perot in His Own Words*, *People celebrates People*, and *CBS: the First 50 Years*.

IRVING PENN REGARDS THE WORK OF ISSEY MIYAKE: PHOTOGRAPHS 1975/1998

160 pp. Bulfinch Press/Little, Brown and Company,
New York

\$75.00 (USA), \$101.00 (Canada)

For more than 10 years, there has been an extraordinary collaboration between Irving Penn, one of the major photographers of our time, and Issey Miyake, a Japanese clothing designer who has taken fashion design into the realm of art. They appear here in a dramatic partnership about which one writer has said, "The work of one has provided the mirror for the work of the other," and which Miyake himself has called a "silent understanding."

In 112 color plates and 22 illustrations Miyake's astonishing forms and textures have offered Penn subjects that echo both a primitive tribal beauty and the most futuristic fashion. So, as the century draws to a close, this book gives one more sign that the barriers that traditionally separate East and West are diminishing.

An introductory essay by Mark Holborn, an editor/author with a special interest in Japan, complements the stark and arresting images contained in the book.

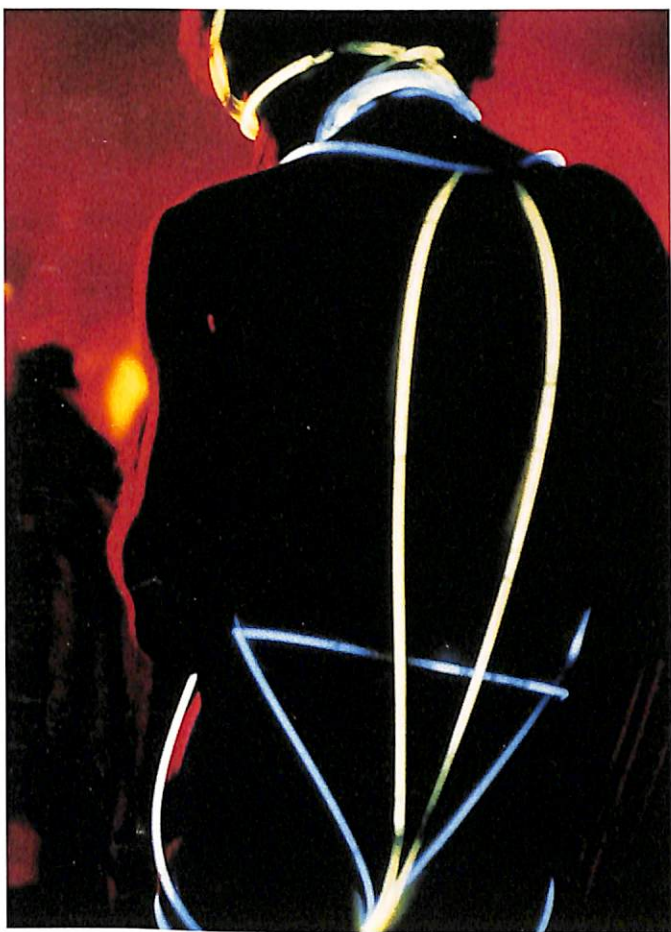
PHYSIOGNOMY: THE MARK SELIGER PHOTOGRAPHS

224 pp. Bulfinch Press/Little, Brown and Company,
New York

\$75.00 (USA), \$101.00 (Canada)

Mark Seliger may be the leading iconographer of the 20th century. His award-winning (often eyebrow-raising) photographs of musicians, actors, politicians, authors, comedians, and athletes -- shot for *Rolling Stone*, *US*, and *Men's Journal* -- have revealed the real person behind even the most guarded celebrities. Now, the infamous cover shots and some intriguing unpublished images are available in the first monograph devoted exclusively to his work.

Among the 95 color and 95 duotone pictures are a frisky Drew Barrymore, a clownish Jerry Seinfeld costumed as the Tin Man from *Oz*, and a world-weary Mick Jagger. The book also contains a humorous and thoughtful introduction by Seliger and a foreword by Eric Bogosian, the brash performance artist, playwright, and comedian. It should give pleasure for years to come.




BARBARA TRAUB

EXPLORING THE MAGIC

The daughter of a photographer father who made picture postcards of the Washington, D.C., metropolitan area, Barbara Traub went after college to study drawing and painting at the Maryland Institute College of Art. Then, she ventured to Florence, Italy, to learn photography. Intrigued by the abstract images of Ralph Gibson and Bill Brandt, she explored the nude as part of the landscape. Since 1994, she has been involved with the Burning Man project, an annual arts festival created by San Francisco Bay area artists that is held in Black Rock Desert, Nevada. Her photograph of *Body Electric* (above) is expressive of this work.

Traub says of her pictures that "I use the human figure and urban forms to explore the magic that lies almost unseen beneath the surface of daily appearances. What we pass by, what we miss while looking at the obvious, what is always there before our eyes but seldom seen, that is what I am trying to show in my pictures."

Traub has used the *Leica CL* for travel because of its superb quality, ease of use, and compact size. However, she prefers the *Leica R7* with the 35-70 zoom lens when shooting fast-paced assignments such as weddings and sports.


She has exhibited and published internationally. A retrospective of 100 of her prints was shown at the 21st International Photofestival of Knokke-Heist in Belgium. 

SANDY CARTER

PEOPLE PERSON

Born and bred in California, Sandy Carter studied during the 1995-1996 academic year at the Western Academy of Photography in British Columbia, Canada, where she continues to live. She photograph for various magazines, government agencies, and private companies. But more and more Carter is developing her own body of work.

She says her greatest interest is in people. This is apparent from the photograph of Mr. O ("the general") smiling for the camera (below), taken on a trip to South Korea in 1998. The series includes photographs of other residents at the Mount St. Joseph Home for the Aged in the rural village of Ta-ri-mok, a facility for the elderly poor, half a day's travel from the capital, Seoul.

It was Carter's first visit to Asia, but what presented the greatest challenge? She says, "I went to Korea equipped with my new rangefinder, a *Leica M6*, and used only a 35mm f/1.4 Summilux ASPH and a 90mm f/2 Summicron. Exposed to the merits of the *M6* by... Ted Grant, I had become acquainted with the camera's quiet and unobtrusive character. I believed, and still do, this small black instrument would be central to my pictures.... While using the *M6*..., I found a sense of freedom... The camera allowed me to see without [outside] thoughts intruding on the moment. When the two red lights came on through the viewfinder, I knew the meter would give me a correct exposure.... By the end of my stay..., I had bonded." 



1999-2000 LEICA ACTIVITIES

S C H E D U L E

November 1	Demo Day / Clean & Check	New York, NY	Wall Street Camera	(212) 344-0011
November 5	Demo Day	Columbus, OH	Cord Camera	(800) 944-2673
November 5-7	Annual Show	Boston, MA	Hunt Drug	(781) 662-8822
November 5-7	Cape May Bird Show	Cape May, NJ		(609) 884-2736
November 6	Demo Day	Columbus, OH	Franklin Park Conservatory	(614) 645-1800
November 8	Demo Day / Seminar w/ Steve Walker	New York, NY	B&H Photo	(212) 239-7500
November 10-14	Rio Grande Birding Festival	Harlingen, TX		(800) 531-7346
November 12	Demo Day/ Clean & Check	Grand Rapids, MI	Arden's Photo	(616) 942-6644
November 12-13	Demo Days	Indianapolis, IN	Roberts Distributors	(317) 636-5544
November 13	Demo Day / Clean & Check	Ann Arbor, MI	Home Appliance Mart	(734) 669-9500
November 13	Demo Day / Clean & Check	Rockville, MD	Penn Camera	(301) 210-7366
November 18	Demo Day	New York, NY	Tamarkin NY	(212) 677-8665
November 19-20	Demo Days	Chicago, IL	Helix	(800) 621-6471
November 19-20	Demo Days	Fairborn, OH	Fairborn Camera	(937) 878-4392
November 19-21	Festival of the Cranes Birding Festival	Bosque del Apache, NM		(505) 835-1828
November 20	Demo Day / Clean & Check	Bryn Mawr, PA	The Camera Shop	(610) 527-0300
December 3-4	Demo Days	San Francisco, CA	Adolph Gasser	(415) 751-0145
December 9	Demo Day	Cleveland, OH	Dodd Camera	(216) 361-6800
December 17	Demo Day	New York, NY	Camera Land	(212) 753-5128
February 8-10	Annual Show	Boston, MA	Seybold Seminars	(781) 393-3000
February 24-27	Whooping Crane Festival		Rockport, TX	



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